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Fragments of Chilandari Manuscripts in the Regional Museum in Jagodina

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This text is the final version of the paper originally presented at the conference *Collections, remaniements, expositions: les vies du manuscrit médiéval aux périodes moderne et contemporaine*, held at the Institut national d'histoire de l'art, Galerie Colbert (Salle Giorgio Vasari), on November 13, 2013 in Paris, which was organized by Judith Soria, Tania Lévy, and Ambre Vilain-De Bruyne. Its present publication marks the 30th anniversary since the collection of medieval manuscript fragments from the monastery Chilandar was rediscovered in the funds of the Regional Museum in Jagodina.



Au gré de donations et parfois d'acquisitions de feuillets enluminés épars ou de manuscrits complets, les musées se sont enrichis de précieux témoignages de l'enluminure médiévale et de la Renaissance. Rarement exposées, ces œuvres ont pour une grande partie d'entre elles été peu étudiées et demeurent largement inconnues.

Le musée des Beaux-Arts d'Angers, le Palais des Beaux-arts de Lille et le musée des Augustins de Toulouse, en collaboration avec l'INHA, accueillent à l'automne 2013 trois expositions à partir des collections conservées dans les institutions des régions Centre et Pays de la Loire, Nord-Pas-de-Calais, Picardie et Champagne-Ardenne, Midi-Pyrénées et Languedoc-Roussillon (musées et sociétés savantes) afin de faire connaître au grand public ce patrimoine fragile.

La journée d'étude *Collections, remaniements, expositions: les vies du manuscrit médiéval aux périodes moderne et contemporaine* est organisée à cette occasion afin de penser l'histoire des collections de manuscrits aux périodes moderne et contemporaine. Elle vise à mettre en perspective historique les découpages, collages et remaniements et à interroger le processus qui a fait de ces pages des images indépendantes répondant mieux aux critères de l'œuvre d'art de l'époque et a mené à la fabrication de faux manuscrits médiévaux à partir du ^{xiii}e siècle.

9 h	Introduction à la journée d'études (Tania Lévy et Judith Soria)
9 h 15	Présentation du projet « Trésors enluminés des musées de France » par Elisabeth Antoine et Jean-Marie Gullouët
Président de séance : Pierre-Gilles Girault	
9 h 30	Charlotte Denoël et Elsa Verrier-Lopin La collection d'enluminures découpées du chanoine Marcadé au trésor de la cathédrale de Bordeaux
10 h 15	Anne-Marie Eze In Defense of Abbé Celotti: A Reassessment of His Montages of Papal Miniatures
10 h 50	Discussion
Président de séance : Marc Gil	
11 h 15	Anna Melograni La collezione di "cuttings" italiani del Victoria & Albert Museum di Londra
11 h 50	Pier-Luigi Mulas et Teresa d'Uiso Les fragments enluminés du Musée Condé à Chantilly
12 h 30	Discussion
Présidente de séance : Pascale Charron	
15 h	Branislav Cvetković Fragments of Chilandari Manuscripts in the Regional Museum in Jagodina
15 h 35	Pierre-Gilles Girault Un faussaire parisien ? Le prétendu Spanish Forger et le goût des collectionneurs vers 1900
16 h 10	Discussion

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**Fragments of
Chilandari
Manuscripts
in the
Regional Museum
in Jagodina**

Due to constant wartime plunder during long periods of history in the Balkans, there is not much left of its once rich cultural heritage. Ancient books in form of codices and rolls, the most vulnerable of all, survive only in small numbers.¹ Despite these significant losses medieval Serbian manuscripts are preserved in libraries and museums worldwide, with the largest concentration found in institutions and monasteries in the territories of ex-Yugoslavia,² and in the Serbian monastery Chilandar on Mount Athos.³ This article presents an account of the discovery in 1971 of a small collection of fragments of medieval manuscripts, since then kept in the Regional Museum in Jagodina (capital of the Middle Morava region in central Serbia), which were unknown to scholars until 1992. The Jagodina Museum, founded in 1954 as a complex institution, is comprised of five departments: natural history, archaeology, history, ethnology, and art history.⁴ The discovery and later analysis of the museum's set of manuscripts instigated the formation of a special collection in the Museum. Although some of these items are still unpublished (e.g. late Serbian manuscripts with apocryphal prayers), the oldest segment formed the basis for further research of manuscript illumination of the Balkans and Byzantium within the projects of the institution.⁵ The collection has also prompted fieldwork leading to unexpected discoveries of previously unknown specimens in private libraries.⁶

The main part of the collection consists of fragments of medieval manuscripts that were brought from the monastery of Chilandar, the best known Serbian monastery on Mount Athos.⁷ The fragments are now temporarily displayed along with the printed icons from Athos as part of the permanent exhibition of the Jagodina Museum. The history of the origin and afterlife of these manuscripts, however, is a rather complex one. Scholars familiar with Slavonic heritage would have known that these

manuscripts were not among the ones listed in the inventory by prof. D. Bogdanović in 1982. The manuscripts were omitted for the simple reason that although they were part of the museum's collection by that date, their existence had not been communicated to anyone.⁸ This was the case until 1992, when the author of this article was engaged to curate the museum's medieval material and became acquainted with one parchment folio then displayed as part of the old permanent exhibition. Since then, the collection has become the topic of extensive research with the results published in 1994. The publication coincided with the conservation of the collection by the National Library of Serbia in Belgrade.⁹ Following the conservation, a complete facsimile edition of all of the fragments was prepared and produced in 2002, including reproductions and full text transcription.¹⁰ Notably, the discovery of the collection and any initial publications related to it were left out of Miljković's important bibliography of Chilandar.¹¹ The second major bibliography on the site¹² and subsequent publications by Turilov mention only the initial article, but omit any reference to the facsimile edition.¹³ More attention was devoted to the collection in two recent catalogues,¹⁴ but with significant errors.¹⁵

The only manuscript fragment displayed as part of the permanent exhibition of the Jagodina Museum during early 1990s (Fig. 1) was actually part of a Chilandari manuscript (Chil. 126), later known as Tirić ZMJ 3 (Inv. No. 1253).¹⁶ At the time, the remaining part of the collection was virtually unknown, since the previous director of the museum had deposited the manuscripts in a metal cupboard without informing the other curators of the collection's whereabouts and before the fragments were catalogued and inventoried. This provides an explanation as to why the folio from the permanent exhibition initially seemed to be the only medieval manuscript fragment in the collection of the Jagodina Museum. After inquiring with colleagues, a name has emerged as source of the folio. The author was told that the manuscripts

¹ For basic information on ancient Serbian manuscript tradition, cf. Maksimović 1983; Petković 1995; Subotin-Golubović 2012; Rakić 2012.

² Bogdanović 1982. This inventory is still the most important survey of the material providing information for both extant and destroyed manuscripts as well, since a number perished during World War II.

³ Bogdanović 1978 is a detailed catalogue of all the manuscripts in Chilandari library.

⁴ On the Regional Museum in Jagodina, cf. Zdravković et al. 2001; Zdravković et al. 2004.

⁵ Cf. Cvetković 2009; Cvetković 2012.

⁶ Cvetković 1996; Cvetković 1999; Cvetković 2014.

⁷ For basic data on the monastery Chilandar, cf. Bogdanović et al. 1978; Korać 2000.

⁸ Cf. Bogdanović 1982.

⁹ Cvetković 1994.

¹⁰ Cvetković 2002.

¹¹ Cf. Miljković 1998.

¹² Cf. Melcer et al. 2003.

¹³ Turilov 2004-2005; Turilov 2006; Turilov 2012.

¹⁴ Todorović, Dimitrijević 2019, p. 14-15, 32-39, 44-45, 52-53; Dimitrijević, Todorović 2020, p. 16-17, 22-24, 34-36.

¹⁵ Cvetković 2021.

¹⁶ Bogdanović 1978, p. 89-90. Also, see Cvetković 1994, p. 96-98; Cvetković 2002, p. 49-56.



Fig. 2 First Meeting of the Society of Professors, 1889

were originally brought to Jagodina from Mount Athos in the 19th Century and later donated to the museum by Bogoljub Tirić, a native of Jagodina and a teacher by profession (Fig. 2). This scenario seemed unlikely due to the timing of the donation and the lifetime of the person in question. The matter was further complicated by the museum's records (Fig. 3), since the entries in the old inventory book had been filled in on several occasions with obvious subsequent interpolation of the name and surname of the man. On the other hand, the manuscript fragment from the permanent exhibition has been successfully connected to the manuscript Chil. 126, dated to 1350s, which still exists in the Chilandari library, based on its characteristics and reproductions in the album of the manuscripts inventory of Chilandari library, compiled by prof. D. Bogdanović.¹⁷ This was the first step in establishing a basis for investigating the origin of the collection and its connection to Bogoljub Tirić. The fragment has significant value since it belongs to the once disassembled codex which is still in the library today, while several other

fragments from the collection, to be discussed further on, were thought to be the only remnants of previously unknown manuscripts. Tirić ZMJ 3, with *photagogikons* and *triadikons*, belongs to the so-called *Damian's Octoechos*, written by Damian, one of the most prolific scribes from mid 14th Century, who had lived and copied codices in the monastery at Chilandar. The highly distinctive ductus of his majuscule handwriting has been studied in detail by Lucija Cernić,¹⁸ and some of his manuscripts have also been discovered in library of St Panteleimon Monastery on Mount Athos.¹⁹ In addition to the missing folios in the codex Chil. 126 uncovered in the Jagodina Museum, Mrs Cernić has also detected that there are several similar folios in the Academy Library in St Petersburg in Russia.²⁰ Later study of these folios have proved that they also were part of the *Damian's Oktoechos*,²¹ which means that the codex had been disassembled long before Bogoljub Tirić came to Athos.

¹⁸ Cernić 1982.

¹⁹ Tachiaos 1981.

²⁰ On this, cf. Cernić 1980.

²¹ These folios have been published in Cvetković 1995.

¹⁷ Reproduction of the fol. 251r, of Chil. 126, cf. Bogdanović 1978, No. 37 (Paleografski album).

65/21 28-VI-1971	Орден Св. Савы 1894 г.г. 22. декабря, г. Белград г-на Богоявца Милутина, проф. Миле Танасије	милитант ардеи и килирски доуки.	Богояво Богоявце Милути, Савојаро Харгак Белград 9	1
67/41 28-VI-1971	Гостиница проф. Богоявца Милути за установа Миле Танасије, проф. Богоявца 1894 г.г. Белград	милитант доуки	Богояво Богоявце Милути, Савојаро Харгак - Белград 9	1
68/41 28-VI-1971	Ручна г. Белград Богояво 1894 г.г.	ручна на килирски	Богояво Милути	1

Fig. 3 Entry of the Museum Archive Book, 1971

Upon tracking the deposited part of the collection, comprising not only medieval manuscripts, but also private documents originally owned by Bogoljub Tirić, a clearer picture has emerged. Moreover, the sojourn of Tirić in Chilandar had been noted by Sabas the Chilandarian, the first official monastery librarian. In his chronicle of the monastery of Chilandar, published in 1894, he writes that it was Tirić who first catalogued the monastery's ancient books and manuscripts, providing a basis for studying this library as a whole.²² Furthermore, Tirić had himself left one quite intriguing mark about his stay in Chilandar. That he had indeed dwelt among ancient codices in Chilandari library one may see today in the inscription Tirić made in the *Psalter* (Chil. 453, fol. 107v), witnessing that a strong earthquake took place on July 25, 1893.²³ But the most important find among the rest of the collection, from a scientific point of view, is the *Menaion for December*, Tirić ZMJ 1, namely three bifolia of one previously unknown manuscript (Inv. No. 1249, 1250, 1251), which was later identified by A. Turilov as part of the *Menaion for December-February* (Slavo 11), in a manuscript in St Panteleimon Monastery on Mount Athos.²⁴ The significance of this large-format codex (Fig. 4) is that its unusual structure has no parallels among corresponding Menaia. Rather than containing complete services, it has only separate canons and since the fragment covers both beginning and end of the month, the text ends with the canon to St Boniface, for December 19th, which was related to the preparatory celebrations preceding the Christmas feast. According to the two inscriptions, one above the headline of canon for the prophet Nahum for December 1st, and the other on the blank page to the end of the volume (Fig. 4, 5), the monks and priests had thus clear liturgical guidelines for simultaneous usage

of several codices at the time. The anomalous nature of the manuscript makes sense due to its connection to a scribe, unknown by name, who left behind several other menaia and who was the leading personality in the scriptorium that was active in Karyes and Chilandar at the time.²⁵

But who was Bogoljub (Serbian version of Greek name *Theophilos*) Tirić, why did he travel to Chilandar, and how did he get the manuscript fragments which would later enter the collection of the Museum in Jagodina? These questions were not of primary importance during the initial years of research of the folios because of the high value of the find itself, and especially due to the relationship of several fragments to the still existing manuscripts in Chilandar. But now, much more can be said of Bogoljub Tirić, his career, and the circumstances by which he obtained the collection. According to extant archival data, and the results of research into families living in Jagodina by Ninoslav Stanojlović, a historian from Jagodina, it is known that Bogoljub Tirić was born in Jagodina on November 14, 1854. Not much is known about his mother Magdalena, but his father Jevrem was a notary in the Court of Law in Jagodina. After he finished elementary and secondary education in his hometown, he went to study in Belgrade, where he graduated from the Faculty of Philosophy, then housed at the Grand School. Tirić firstly served as a teacher in Jagodina 1877-1879, together with his wife Milka, also a teacher, whom he later divorced.²⁶ Then he lectured in the Lyceum in Aleksinac between 1881-1885, with a short period of lecturing in the Lyceum in Jagodina in 1881/1882.²⁷ He was a professor of Serbian, Old Slavonic and French languages in the Gymnasium in the city of Niš from 1885-1894 (Fig. 6), and was then appointed director of the Pedagogy School (a training-school for future teachers),

²² Hilandarac 1894, p. 222, and this data is also noted in Bogdanović 1978, p. 41, n. 148.

²³ Bogdanović 1978, p. 174.

²⁴ Turilov 2012, p. 386.

²⁵ Cvetković 1994, p. 93-96; Cvetković 2002, p. 13-42.

²⁶ Peruničić 1975, p. 1230.

²⁷ Babić et al. 1969, p. 44.

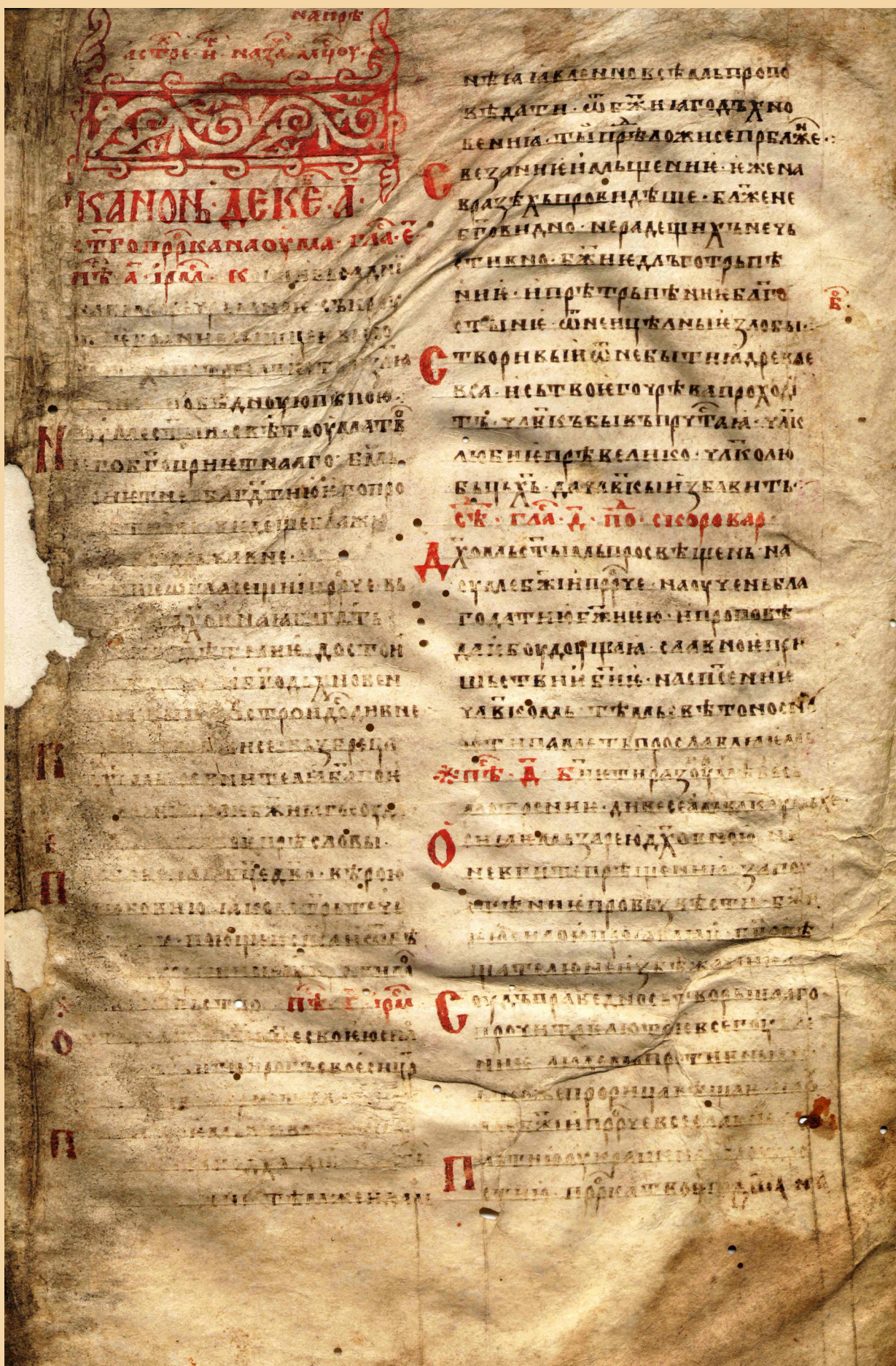


Fig. 4 Menaion for December, Tirič ZMJ 1, fol. 1a



Fig. 6 Teachers of Gymnasy in Niš, 1889/1890

also in Niš, where he served from 1894-1896.²⁸ Lastly, he was professor of Serbian language in the Gymnasium “Vuk Stefanović Karadžić” in Belgrade 1896-1903,²⁹ when he retired in 1903, but was reactivated and became the newly appointed director and professor of Serbian language in the Private Gymnasium in the town of Prokuplje 1910-1912. Tirić was also a political representative in the Serbian Parliament as MP from the royal list 1897-1900, and Associate member of the General Education Council in 1901.³⁰ He died in Jagodina on October 27 (November 10) 1928, and is buried in the Old

Cemetery in Jagodina (Fig. 7). During his lifetime he was twice decorated by the king, in 1894 and in 1903, with the *Order of St Sava* of the IV and III levels respectively (Fig. 8).³¹ Tirić was a devout lover of books. He even published a short novel,³² and a report on his travels to Mount Athos and Hercegovina.³³ As proof of his being francophone, one may still read on his tombstone the engraved sentence: *mother is the best school*, which is signed: *Mumne*, i.e. *Michelet*, in Cyrillic script. It may be understood that he was strongly influenced by the French historian, the renowned Jules Michelet.³⁴

²⁸ The archives provide data on an embarrassing incident, since at the time of his being director, in 1895 he had suffered defenestration and beating by the pupils of the 3rd grade, cf. Bakić 2009, p. 120.

²⁹ Cvetković 1994, p. 105-106, n. 3.

³⁰ I am grateful to my friend and colleague Ninoslav Stanojlović for some of this information.

³¹ Cvetković 1994, p. 106, n. 3.

³² Tirić 1883. According to information derived from the Cobiss database, copies of this book of 94 pages are owned only by the Library of Matica srpska in Novi Sad and the National library “Dr Djordje Natošević” in Indjija.

³³ Tirić 1898.

³⁴ On Jules Michelet as historian, for example, cf. Gossman 1985.



Fig. 7 Tombs of the Tirić family, Jagodina

This author's research has established that, despite the Museum records naming him as the donor of the manuscript fragments, it was, in fact, his descendents that made the gift. As he was childless, Bogoljub Tirić's estate was inherited by his nephew Momčilo (1901-1972), the son of his brother Dragutin, who married a French woman, Germaine, in the 1930s (Fig. 9). Germaine came from Bourgogne and was native of Pierre-en-Bresse on the Jura.³⁵ The couple lived in Jagodina and were buried in the same cemetery. Germaine survived her husband by fifteen years, and it was she who erected their common tombstone, as evidenced by the inscription that can still be read on it. During her husband's illness she was visited by Miss Anica Jovanović, then assistant curator in the Jagodina Museum. Since Germaine also had no children to whom she could pass on the estate of her husband's uncle, after several meetings with Miss Jovanović she decided to bestow the documents to the Museum. Among the manuscripts there were personal documents of Bogoljub Tirić, several Ottoman tapis, and an icon of St Vladimir of Skadar, printed in 1774.³⁶ Therefore, it is Germaine who deserves credit for having preserved for scholarship and the public a small but significant collection of manuscripts, originally owned by Bogoljub Tirić.

The report on his travel to Mount Athos came to light only recently since it was published in the old journal, the 1898 issue of the Serbian Royal Academy. Tirić says that during the summer holiday in 1893 he traveled to Chilandar with intention to "spend some time there and write

³⁵ According to data in the Jagodina county archives, Germaine was born on October 10, 1900 and died on November 5, 1987. Her parents were Labane and Marie Roux from Pierre-en-Bresse, modern Pierre-de-Bresse.

³⁶ Cvetković 1994.



Fig. 8 Order of St Sava, IV level of B. Tirić





Fig. 9 Germaine (Roux) and Momčilo Tirić

down whatever I find and can" (Fig. 10).³⁷ In the report, dated September 12, 1898, he provides transcriptions of the charter by the Serbian Patriarch Maxime issued in 1669 and a text on the fall of Constantinople dated 1381. This text he discovered in the hermitage of St. Sava in Karyes, where he had spent one day. He says the monks showed him three closets with books that were almost all "tattered" (Fig. 11).³⁸ According to Tirić, he tried, as much as was possible, to put the manuscripts into order. Tirić's report provides another clue as to how he came into contact with the torn folios. However, he does not mention that he came in possession of any manuscripts, then or afterwards, raising the question of whether he took the fragments on his own or if they were presented to him by the monks as gift. Among the fragments in his collection there were not only manuscripts written on vellum, but also on paper. The fragment known as Tirić ZMJ 5 (Inv. No. 1255) is the only surviving trace of a lost codex of *Menaion for January*, now with readings for the Feast of the Epiphany (Fig. 12).³⁹ At the time of donation it was bound by thick strings to the vellum fragment, Tirić ZMJ 1, *Menaion for December*, and the way the bond was made, resembled the tattered state of the manuscripts Tirić was shown at Karyes hermitage. There is one fascinating direct connection between the hermitage and his collection, namely the last folio of the *Lenten Triodion* (Fig. 13), Tirić ZMJ 6 (Inv. No. 1256), which is still housed in the Chilandari library as Chil. 260,⁴⁰ though a short inscription testifies to the fact that it originally was kept in

³⁷ Tirić 1898, p. 69.

³⁸ Tirić 1898, p. 70.

³⁹ Cvetković 1994, p. 101-102; Cvetković 2002, p. 65-71.

⁴⁰ Bogdanović 1978, p. 120-121.

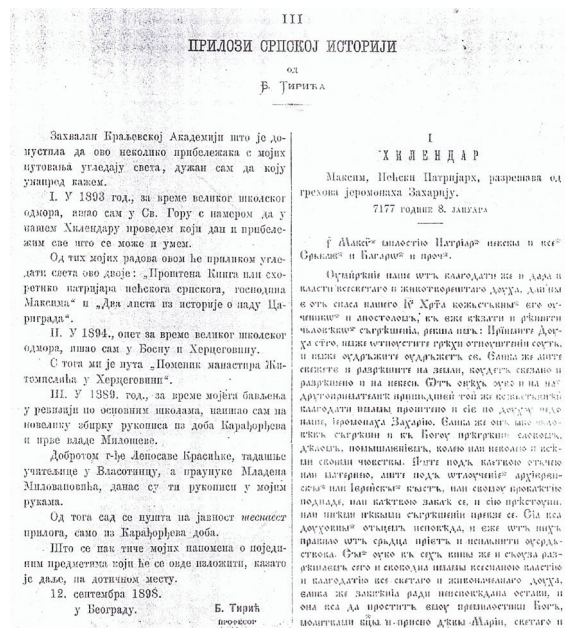


Fig. 10 Spomenik SKA 34 (1898), p. 69

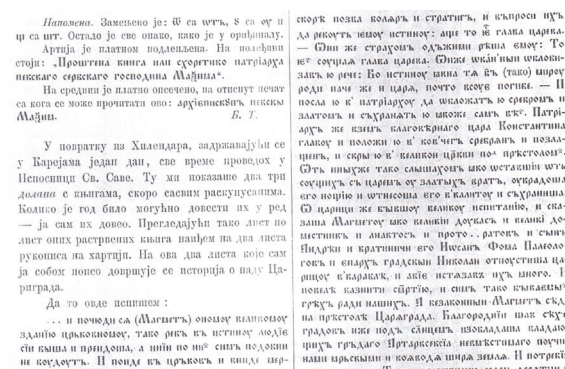


Fig. 11 Spomenik SKA 34 (1898), p. 70

the hermitage of St Sabas in Karyes. The recto page of the fragment displays the last lines of the Isaiah's prophecy from the Mass on Sixth Week of Lent, with the two scribe's inscriptions, the first on ending the Lenten Triodion and second with his thanksgiving to God. The verso page has the colophon of outstanding beauty, written by the scribe Bogdan, which is important both because it bears crucial information on the manuscript's historical background and for its superb minuscule (Fig. 14). The fragment not only provides data for the codex itself, but also opens up questions regarding a number of manuscripts connected to the scribe Bogdan from the beginning of 16th Century, a difficult period for Serbia under Ottoman rule. The fragment reflects common habit of presenting Chilandar with books made in the hinterland, written by the lay scribe for the priest George who lived in Slankamen, a town to the north of

РЪЗРЪВЪ ТАКОВЪ КРАДЪ
 ПЛЫКЪ БЖИИ ПЛЫУНЪШИ
 СЕ. ПЕРЪ ТОШЕНГО АГЛЫ
 БЖИИ. ПРЪ ТАКОВЪН
 ГЛАВНАЕ ХЪ ПЛЫКЪ БЖИИ.
 СЪИМАЕШЕШЕ ПЕРЪ ТОШЕ
 ПАЦИИ. ПЕРЪ ТАКОВЪН
 ПЕРЪ ПЕРЪ ТОШЕ ПЕРЪ
 БРАТОУ СЪИМАЕШЕ ПЕРЪ.

Fig. 12 *Menaion* for January, Tirić ZMJ 5, fol. 1a

и въ островѣхъ дальнихъ . иже не слышаша
мое имя . и не видѣша мою славу . и въ
спятъ славу мою въ ѿзвѣстїи . и въ доу
братїю вашу ѿ всѣхъ ѿзвѣстїи . даръ бѣ
сѣкоимъ , и ѿрѣжѣмъ въ вѣтъ плоти мѣ
сѣчѣмъ въ стѣнѣхъ града іерусалима .
всѣ ѿ елика принесутъ сповѣданїе іерусалима и жрътви
и хъ сѣмъ въ домъ гдѣ . и ѿны принесутъ
сѣщенїи и левїтїи рече гдѣ . и мѣже сѣ
боудетъ нѣбо ново , и земля нова . и
пѣснь прѣбоудутъ въ вѣтъ . прѣмною
гдѣ . и такоо станеть сѣмъ ваше
гдѣ . и боудетъ мѣ ѿмѣца , и соу
бога ѿсоудити . и приидеть вса кааплѣ
поклонити . прѣмною въ іерусалимѣ рече
гдѣ . и изидутъ и оузрѣтъ пѣснь
члѣвская . прѣстоупившихъ
сѣмѣ . и бо чрѣвъ ихъ не
нѣтъ . и сѣмѣ ихъ не оу
гасаетъ . и боудетъ
въ видѣніе въ сакоу плѣ
тїи . прѣ . гдѣ .
помѣхъ и помѣхъ
на сѣ .

конецъ , прѣвомъ ко мѣхъ .

Съвршительнѣхъ въ вѣтъ мѣ .

Belgrade.⁴¹

Only recently has it become possible to establish the true history of the collection Tirić acquired in Chilandar. There are captions made in soft pencil by his hand on upper margins indicating the type of the fragments. Unlike some Balkan, Russian or Western visitors to Athos who secretly took fragments and full codices away from the monasteries, Tirić had received them as a pioneer in systematizing the libraries in Chilandar and Karyes. The importance of this collection, named after him, is not only in that he did not cut out miniatures in order to sell or give them to a museum, but rather used them as tools in his lectures, since he was teacher of Old Slavonic, and his amateur expertise did reflect the programmes of both Gymnasium and Pedagogy schools.⁴² It is important to note that each manuscript fragment represents one variant of the medieval Cyrillic orthography and palaeography, and were thus ideal auxilliary instruments in his lecturing. Tirić's pupils could study the codicological diversity of the manuscripts, differences in handwriting, with excellent examples of what a *palimpsest* looked like (Fig. 15), as is the Tirić ZMJ 4 (Inv. No. 1254),⁴³ of the *watermarks* on the paper folios dated to ca 1420, as is the Tirić ZMJ 5 (Inv. No. 1255),⁴⁴ and on later inscriptions as testimonies of monks' travels in 1648 in search for help deep into the Balkans (Fig. 16), as in the Tirić ZMJ 4 (Inv. No. 1254).⁴⁵ In the end, he was even able to show his students what a torn folio looked like, as is the Tirić ZMJ 2 (Inv. No. 1252), a manuscript originally of very large format which, despite its state, contains parts of the matins of a mass for the Feast of All Saints from a Penticostarion dated to 1350s (Fig. 17),⁴⁶ (later to be identified by A. Turilov as part of a Triodion (Slavo 81), the manuscript kept today in St Panteleimon Monastery on Mount Athos).⁴⁷

Bogoljub Tirić's efforts to study ancient heritage reflects a rise of scholarship in Serbia, as the oldest journal for antiquities, *Starinar*, had been regularly published since 1884. The best evidence that Tirić had sufficient expert knowledge of Old Slavonic is the above-mentioned article in which he had texts written in Old Slavonic transcribed using appropriate "font". The copies of the folios from the collection

are being used today by museum pedagogues in work with school children, in similar fashion as did professor Tirić in his own day.

⁴¹ Cvetković 1994, p. 102-104; Cvetković 2002, p. 73-77.

⁴² Čunković, p. 155-157, 176-180.

⁴³ Cvetković 1994, p. 98-101; Cvetković 2002, p. 57-64.

⁴⁴ Cvetković 1994, p. 101; Cvetković 2002, p. 66, drawing 4.

⁴⁵ Cvetković 1994, p. 98-100; Cvetković 2002, p. 62, 64, fig. 22.

⁴⁶ Cvetković 1994, p. 96; Cvetković 2002, p. 43-48.

⁴⁷ Turilov 2012, p. 390, 412.

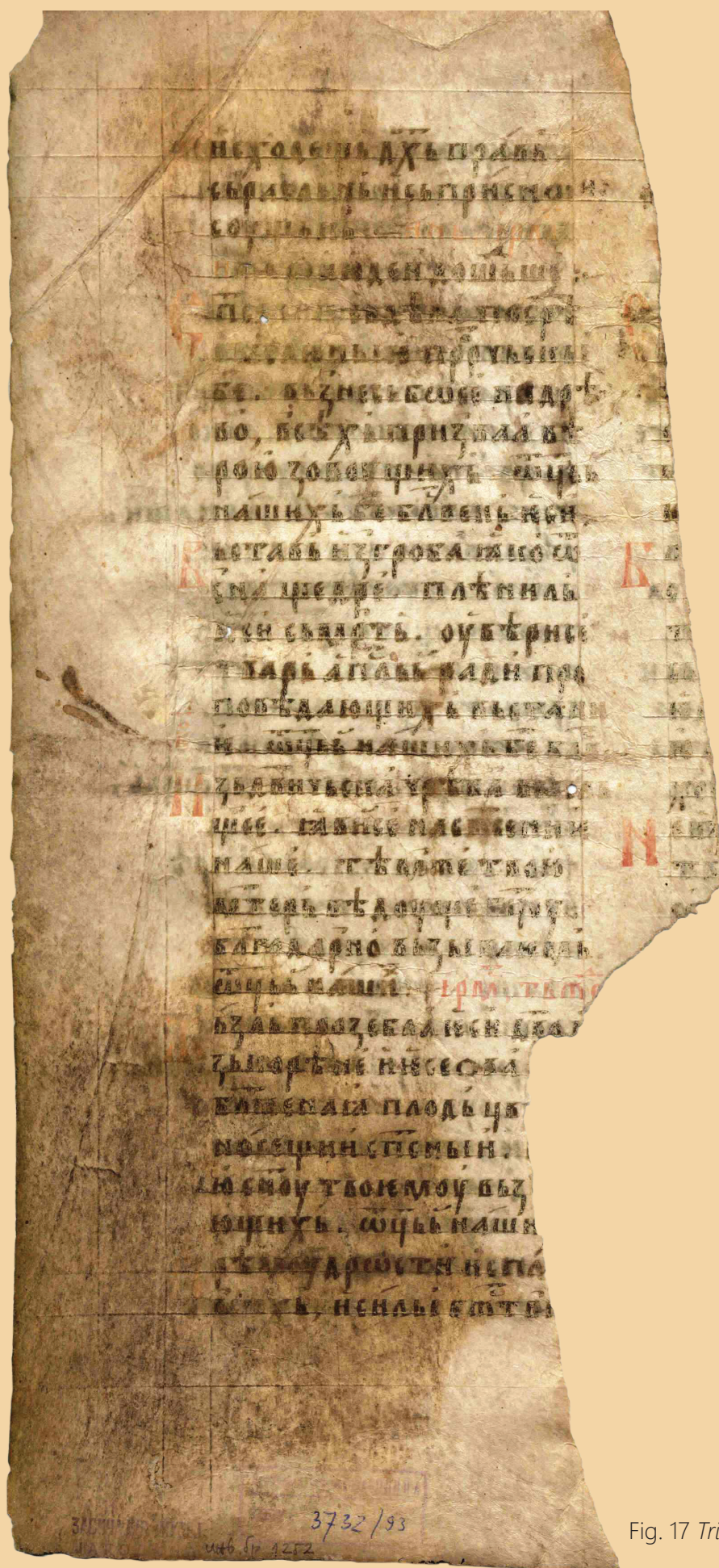


Fig. 17 Triodion, Tirić ZMJ 2, fol. 1a

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